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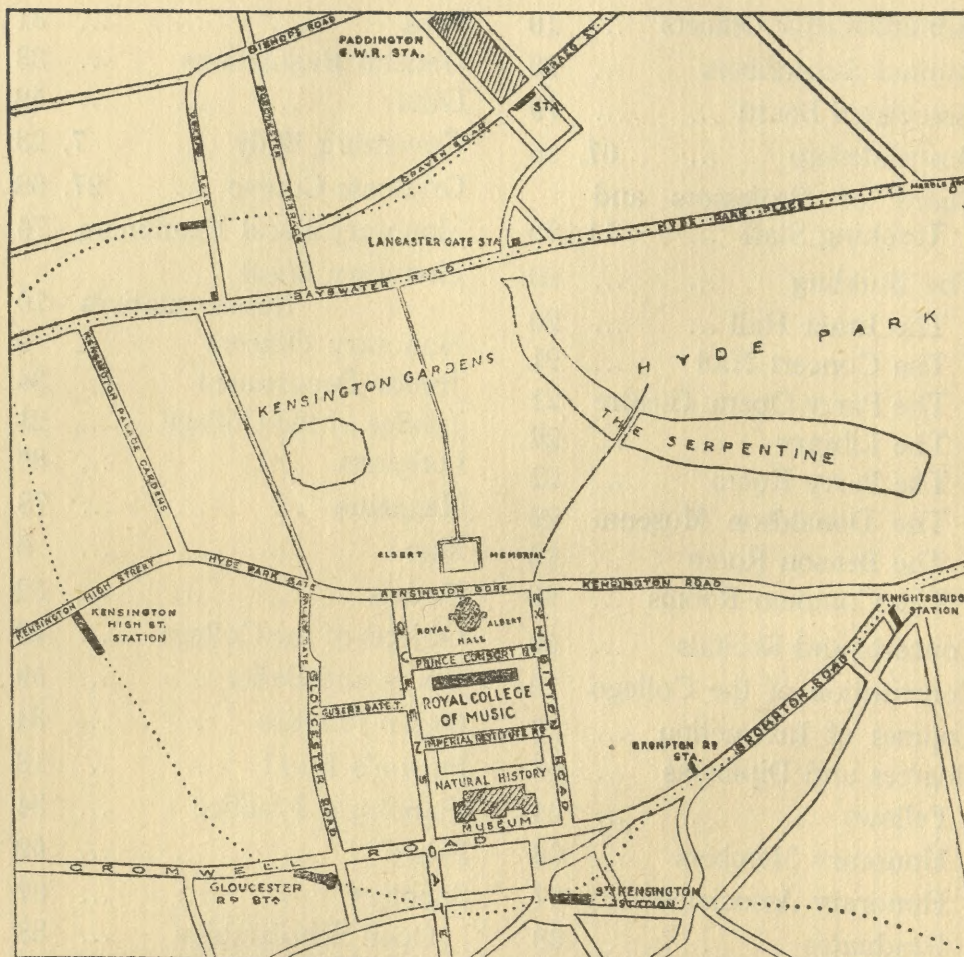
REPORT OF THE

COMMISSIONER OF THE LAND OFFICE

IN RESPONSE TO A RESOLUTION PASSED BY THE SENATE, MAY 1, 1890.

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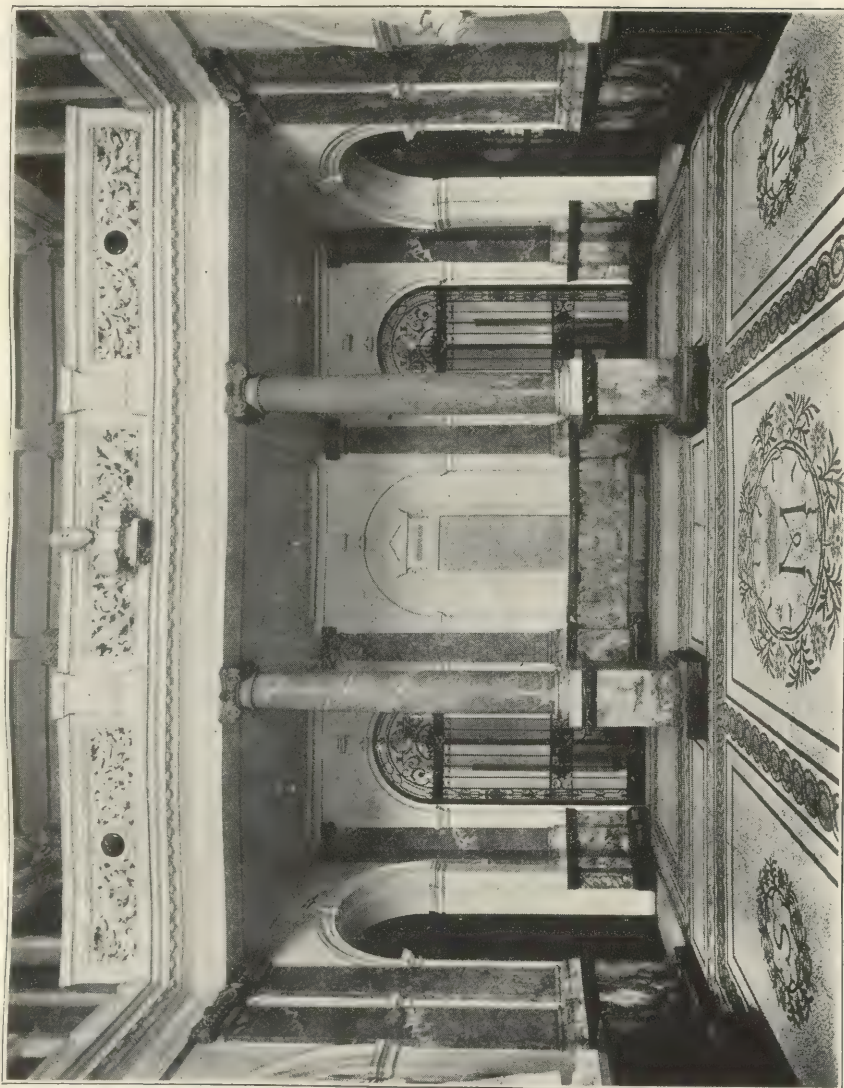
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THE PATRON'S FUND (so named with the approval and sanction of His Late Majesty King Edward VII., then Patron of the Royal College of Music) was founded in 1903 by Lord Palmer (also the Donor of the S. Ernest Palmer (Berkshire) Scholarship in 1902); the income is devoted to the following (among other) purposes:—

1. The rehearsal and performance of works by British composers.
2. The assistance of performers who are British subjects, resident in Great Britain, Northern Ireland and the British possessions beyond the Seas, in procuring a hearing in public.
3. The provision, from time to time, of Grants in Aid for the benefit of British Music and Musicians.

It being the wish both of the Council of the Royal College of Music and of the Founder that the influence of the Fund should be far-reaching, and in a sense national, a clause was inserted in the deed of gift to the effect that the benefit of the Fund, though primarily for past and present Pupils of the Royal College of Music, could be extended to any other British subjects, whether educated at any of the musical schools or privately. For further information, application should be made to the Registrar.

**THE ERNEST PALMER FUND FOR OPERA STUDY
IN THE ROYAL COLLEGE OF MUSIC**

COMMITTEE:

SIR GEORGE DYSON, M.A., D.Mus. OXON., F.R.C.M., HON. R.A.M.
(*Ex-officio Chairman*)
THE RIGHT HON. LORD PALMER, J.P., F.R.C.M.
THE HON. ARNOLD N. PALMER
SIR HUGH P. ALLEN, G.C.V.O., M.A., D.Mus., D.Litt., F.R.C.M.,
[HON. R.A.M.]
CHARLES MORLEY, F.R.C.M.
H. V. ANSON, M.A., Mus.B. CANTAB., F.R.C.M. (*The Registrar*)
CLIVE CAREY, B.A., Mus.B. CANTAB., F.R.C.M., HON. A.R.C.M.
HERMAN GRUNEBaum, HON. R.C.M.
E. J. N. POLKINHORNE, HON. R.C.M. (*The Bursar*)

LORD PALMER (then SIR S. ERNEST PALMER), Founder of the Patron's Fund and Donor of the Berkshire Scholarship, made a further gift to the College in 1924 by establishing "The Ernest Palmer Fund for Opera Study in the Royal College of Music."

The objects which the founder of the Fund has had in mind are, briefly:—

1. To assist the study, in the College, of all kinds of Opera (especially British Opera), and any music requiring stage presentation (including Ballets and Plays with incidental music);
2. To afford facilities to British Operatic Composers and Performers, not necessarily connected with the College, for rehearsals and trial performances in the College Theatre;
3. To further the development of the resources of the College Theatre in these respects;
4. To provide Operatic Exhibitions, tenable at the College, to be called the "Ernest Palmer Operatic Exhibitions," for Performers of Opera who are British-born subjects.

For any further information, application should be made to the Bursar of the Royal College of Music, Prince Consort Road, South Kensington, S.W.7.

THE ROYAL COLLEGE OF MUSIC was founded at the instance and through the exertions of His late Majesty King Edward VII (then Prince of Wales), its first President, and was incorporated by Royal Charter on 23rd May, 1883.

The Objects of the College

The objects of the College are, in the words of the Charter—

- “ First, the advancement of the Art of Music by means of a central teaching and examining body charged with the duty of providing musical instruction of the highest class, and of rewarding with academical degrees and certificates of proficiency and otherwise persons whether educated or not at the College, who on examination may prove themselves worthy of such distinctions and evidences of attainment ;
- “ Secondly, the promotion and supervision of such musical instruction in schools and elsewhere as may be thought most conducive to the cultivation and dissemination of the Art of Music in the United Kingdom ;
- “ Lastly, generally the encouragement and promotion of the cultivation of Music as an Art throughout our dominions.”

The Building

The College was opened by His late Majesty King Edward VII. (then Prince of Wales) on Monday, 7th May, 1883. The Building originally occupied by the College (situated on the west side of the Royal Albert Hall) was presented by the late Sir C. J. Freake, Bart. This building was in the year 1903 surrendered by the College to the ground landlords, the Royal Commissioners for the Exhibition of 1851, and is now occupied by the Royal College of Organists.

The present College building in Prince Consort Road (south of the Royal Albert Hall) was erected through the munificence of the late Mr. Samson Fox, M.I.C.E., at a cost of £48,000, on a site granted by the Royal Commissioners for the Exhibition of 1851, and held from them at a nominal ground rent for 999 years.

This Building was opened with state ceremony by His late Majesty King Edward VII (then Prince of Wales), on behalf of Her late Majesty Queen Victoria, on Wednesday, 2nd May, 1894.

The Entrance Hall contains statues in marble of Their late Majesties King Edward VII and Queen Alexandra, and the College Memorial to Students of the College who fell in the Great War.

The Inner Hall

The Inner Entrance Hall forms an approach to the Concert Hall, and was built in 1927 on the space formerly occupied by the General

Offices (now on the first floor). It was opened by His Majesty King Edward VIII (then Prince of Wales and President of the College) on his visit to the College to preside at a Dinner of the Council and Fellows on 23rd February, 1927. The whole of the cost of the Inner Hall, the new offices and the permanent awning at the Main Entrance was defrayed by Lord Palmer, first Fellow of the College, whose benefactions to the College are commemorated by a Tablet.

The Concert Hall

The Concert Hall accommodates a choir and orchestra of 300, and an audience of 900 persons. The organ and case were presented by the late Sir Hubert Parry, Director from 1895 to 1918.

The inaugural Concert, which took place on the 13th June, 1901, was attended by H.R.H. the late Duke of Cambridge on behalf of his late Majesty King Edward VII.

On the 27th May, 1902, a Concert was given in the new Hall in honour of the visit to the College of His late Majesty King George V and Her Majesty Queen Mary (then Prince and Princess of Wales).

On the 4th July, 1919, His Majesty King Edward VIII (then Prince of Wales) paid his first visit as President of the College, and attended a Festival Concert of works by College Composers.

The Jubilee of the College

On the 9th May, 1933, His late Majesty King George V and Her Majesty Queen Mary attended the Concert given to commemorate the College Jubilee. On the following day His Majesty King Edward VIII (then Prince of Wales) dined at the College with the Council and Fellows, afterwards attending a Performance in the Parry Theatre.

The Parry Theatre

The Theatre is the Council Memorial to the late Director, Sir Hubert Parry. It has a well-equipped stage, rehearsal and dressing-rooms, with a sunk orchestra capable of holding 65 players. The auditorium accommodates about 550, and gives every member of the audience a full view of the stage, the seats rising in tiers.

The Theatre has a large scene dock and is well-equipped with dresses and scenery, almost entirely made within the College building.

The Library

The College possesses a large and valuable Library, including that of the Antient Concerts, presented by Her late Majesty Queen Victoria, and that of the Sacred Harmonic Society ; also many musical instruments.

The Library is continually being increased by presents, purchases, and bequests. The Pupils have access thereto under proper regulations.

The Parry Room

The Parry Room forms part of the Library, and is a "silence" room devoted to musical and literary study. It was equipped and endowed as the College Memorial to Sir Hubert Parry by past and present Students, members of the Teaching Staff, and friends of the College. In addition to a fine collection of Sir Hubert Parry's original manuscripts there are books of reference and of general interest, and readers have at their disposal the whole of the College Library.

The Donaldson Museum

This most valuable and interesting collection of ancient musical instruments was presented in 1894 to His late Majesty King Edward VII (then Prince of Wales) for the College by the late Sir George Donaldson, who also personally superintended and defrayed the expenses of the decoration and furnishing of the Museum in the style of the Italian Renaissance of the sixteenth century.

The Museum is open to the public, during term time, from 10—1 and from 2—5, except on Saturdays.

The Benson Room

The Benson Room, named after the late Colonel Lionel Benson, for many years a member of the Council, who bequeathed the residue of his property to the College, contains a valuable collection of portraits of musicians and bound volumes of music, chiefly full scores. This Collection includes a portrait of the Donor, by Herkomer, and many original drawings of the Programmes of the Magpie Madrigal Society, of which Colonel Benson was the Founder and Conductor.

The Common Rooms

Two Common Rooms for the use of Students were added to the building in 1922, and are open during teaching hours in term-time. The cost of the furnishing and the equipment of the Rooms was defrayed by the generosity of the late Mr. R. F. McEwen, to commemorate the visit of Her Majesty Queen Mary to the College Operas in that year.

The Constitution of the College

The Corporation of the College is constituted as follows: The President, the Vice-Presidents, the Council, the Director and Board of Professors, the Graduates, and the Donors, the last being either Annual Subscribers of at least £10, or contributors at one time of £50 or upwards, or its equivalent.

A General Meeting of the Corporation is held once in each year, at which the Council present their Annual Report on the condition of the College, with a Financial Statement for the year, from 1st January to 31st December.

The Governing Body

The Governing Body consists of the President and the Council, who delegate to an Executive and a Finance Committee respectively the duties of the general management of the College and the investment and control of its funds.

Annual Subscribers

The Council welcome additions to the list of Annual Subscribers to the Funds of the College, and the Director is always glad to hear from those interested in Musical Education who would like to subscribe.

Annual Subscribers are kept informed of the dates of the Concerts and Rehearsals, and receive tickets for the Orchestral Concerts and the Operas, Plays and Ballets performed in the Parry Theatre.

The Teaching Body

The instruction of the Pupils is conducted, under the superintendence of the Director and Board of Professors, by the Members of the Board and a Teaching Staff, which is selected by the Director, subject to the Regulations and the confirmation of the Council.

The College Terms

There are three Terms, of 12 weeks each, of which not less than 11 are teaching weeks, in the College year (September to August). The terms for 1941-42 are arranged as follows :

Christmas Term, 1941, from 22nd September to 13th December.

Easter Term, 1942, from 12th January to 4th April.

Midsummer Term, 1942, from 4th May to 25th July.

Students can be admitted at the beginning of a term, or at a half term. Notice of the precise date of the beginning and ending of each Term, of the daily hours of instruction, of the vacations, and of the closing of the College on a Bank Holiday, or on any special occasion, will be given from time to time.





Photograph by Humphrey Joel

THE INNER HALL

SUBJECTS OF STUDY

The following is a list of the Subjects studied at the College: —

STUDIES (FIRST AND SECOND)

Aural Training, Sight Singing, Dictation	Opera.
Ballet (Second Study only).	Orchestration.
Composition.	Organ.
Conducting and Score Reading.	Organ Accompaniment and Transposition.
Criticism.	Pianoforte.
Diction for Singers.	Pianoforte Accompaniment.
Double Bass.	Psychology.
Drums.	Repertoire for Singers.
Elocution, Diction, and Dramatic Training.	Rudiments of Music.
Ensemble (Vocal, Pianoforte, Strings and Wind).	Solo Singing.
Extemporizing.	The Teaching of Folk-Dancing.
French.	Theory (Harmony, Analysis, &c.).
German.	Training for Teachers. (Special Syllabus issued.)
Graduate Course. (Special Syllabus issued.)	Viola.
Harp.	Violin.
History of Music.	Violoncello.
Italian.	Wind Instruments (Flute, Hautboy, Clarinet, Bassoon, Horn, Trumpet and Trombone).
Military Band Music.	
Musical Appreciation.	

CLASSES

Aural Training, Sight Singing, Dictation	Graduate Course. (Special Syllabus issued.)
Ballet.	History of Music.
Choir Training.	Italian.
Choral Class.	Orchestral Rehearsals.
Criticism.	Psychology.
Ensemble (Vocal, Pianoforte, Strings and Wind).	Rudiments of Music.
Extemporising.	The Teaching of Folk Dancing.
French.	Training for Teachers. (Special Syllabus issued.)
German.	

COURSES OF INSTRUCTION

All Pupils take a full course of instruction, which may be one of the following:—

- (a) Ordinary Curriculum.
- (b) Full-Time Course of Training for Teachers.
- (c) Graduate Course held jointly with the Royal Academy of Music (see page 27).
- (d) Special Courses (see page 27) in one of these subjects:
 - (1) Singing;
 - (2) Conducting and Score Reading;
 - (3) Opera;
 - (4) Elocution, Diction and Dramatic Training.

(a) ORDINARY CURRICULUM

This comprises a First Study and a Second Study and certain classes, as follows:—

STUDIES

- 1. FIRST STUDY: two individual lessons a week. (See page 31, under "Fees.")
- 2. SECOND STUDY: one individual lesson a week. (See page 31, under "Fees.")

CLASSES

- 3. AURAL TRAINING AND SIGHT SINGING: one lesson a week, of one hour, in class.
- 4. PAPER WORK: one lesson a week, of one hour, in class, or quarter of an hour's individual lesson.
- 5. HISTORY OF MUSIC: one lesson a week, of one hour, in class.
- 6. MUSICAL APPRECIATION: one lesson a week, of one hour, in class.
- 7. MUSIC CLASS (Rudiments): one lesson a week, of one hour, in class, *or*
MUSICAL DICTATION AND GENERAL SUBJECTS CONNECTED WITH MUSIC: one lesson a week, in class, of 45 minutes.
- 8. CHORAL CLASS: one rehearsal a week, of one hour.

And, in addition, such of the following classes as the Director may decide:—

- 9. FOR ORGANISTS — Choir Training, Organ Accompaniment and Extemporizing: one class a week of $1\frac{1}{2}$ hours.

10. FOR SINGERS—Vocal Ensemble: one class a week of about 45 minutes.
11. FOR INSTRUMENTALISTS: one Orchestral Rehearsal a week.
12. FOR INSTRUMENTALISTS: one Ensemble Class a week.

(b) **FULL - TIME COURSE OF TRAINING FOR TEACHERS**
(See Syllabus of Teaching Courses.)

(c) **GRADUATE COURSE (G.R.S.M. London)**

A three year course for the special training of Music Teachers held jointly by the Royal Academy of Music and the Royal College of Music.

Students fulfilling the conditions prescribed in the special syllabus and who are successful in passing the examination held at the conclusion of the Course are created Graduates of the Royal Schools of Music, London, and acquire Graduate status for the purposes of the requirements of the Burnham Committee.

(For full details of the Course see special syllabus of the Joint Graduate Course.)

(d) **SPECIAL COURSES**

1. **SINGING.**

Open to pupils approved by the Director. Pupils who take this course pay the usual Tuition Fees of the College.

The course is as follows:—

The time allowed for the principal and second studies is used for voice production, singing and repertoire.

The time usually devoted to Paper Work will, when the pupil has shown an adequate knowledge of Harmony, be used for class work in coaching in singing, in song accompaniment, and in ensemble singing (vocal quartets, etc.).

The pupil attends classes in breathing, gesture, sight-singing, and aural training and the Wednesday Choral Class.

Songs are prepared for performance at Informal, Chamber and Orchestral Concerts.

Pupils approved by the Director are given opportunities for studying and rehearsing a chorus or title part in Opera.

2. CONDUCTING AND SCORE READING.

Open to pupils approved by the Director. Pupils who join the class pay the usual Tuition Fees of the College and are given the opportunity of conducting some portion of the rehearsals of the third or second Orchestra every week and of conducting some prepared work in the concerts of these Orchestras. Pupils must take a first study in Pianoforte playing, unless specially excused by the Director, and attend classes in Score Reading, Figured Bass playing, Accompanying, and in the knowledge of repertoire works, both choral and orchestral. They will attend special classes for Ear Training, Sight Reading, and Detection of Inaccuracies. When required, they will act as accompanists to the Choral Class and vocal ensemble classes or as repetiteurs for the Opera, and from time to time may be given opportunities of conducting in the Theatre.

3. OPERA CLASS.

Open to pupils approved by the Director. Pupils who join the class pay the usual Tuition Fees of the College and, in addition to the full Opera curriculum, take one first study lesson weekly in a subject approved by the Director. The pupil will take a complete course of Operatic study, Coaching for Standard Repertory, Ensemble, Gesture, Rhythmic Movement and Ballet, Dramatic Training, Elocution, Diction, and stage rehearsals with piano or orchestra. Opportunities are given in special cases for the study of stage management, repetiteur work and stage lighting. There are many rehearsals each week, the full Opera orchestra being used from time to time. A series of full-dress rehearsals of current repertory is given throughout the term, in addition to preparation for the main productions. The College gives several full productions during the year in the College Opera Theatre. See page 59.

4. ELOCUTION, DICTON AND DRAMATIC TRAINING.

Open to pupils approved by the Director. Pupils who join the class pay the usual Tuition Fees of the College and, in addition to a first study lesson weekly in Elocution and Diction and a second study in some musical subject approved by the Director, attend classes in Gesture, Rhythmic Movement and Ballet, Dramatic Class Instruction, and all Dramatic Rehearsals, and take part in such plays as are selected for rehearsal or performance in the College Theatre term by term.

The following details as to studies and classes are given for the information of Pupils:—

EXTRA SUBJECTS: Pupils can take additional studies or classes on payment of the appropriate extra fees (see page 31) in any of the subjects named in the "Subjects of Study."

PRINCIPAL STUDY: The two lessons of the week may in special cases be taken as a double lesson, once a week.

MUSIC CLASS: The higher grades in this class take Dictation and general subjects connected with music.

VOCAL ENSEMBLE (FOR SINGERS): Not less than four hours a week are apportioned amongst those Pupils who are sufficiently advanced.

ENSEMBLE PLAYING: Twenty hours per week are apportioned amongst those Pupils who are sufficiently advanced.

ORCHESTRAL PRACTICE: For Pupils certified to be sufficiently advanced, who are then admitted to the Orchestras as vacancies occur. There are four Orchestral Classes (total number of hours a week, 9):

First Orchestra	...	...	Fridays,	2½ hours
Second Orchestra	...	...	Tuesdays,	2½ "
Third Orchestra	...	...	Thursdays	2½ "
Operatic Orchestra	...	...	Mondays,	2 "

HISTORY OF MUSIC: The Lectures are illustrated by voices and instruments, as occasion demands.

CHOIR TRAINING, ORGAN ACCOMPANIMENT AND EXTEMPORISING: Organists, when sufficiently advanced, attend this class on the recommendation of their teacher.

TRAINING FOR TEACHERS. (For full details see Syllabus of Teaching courses.)

GRADUATE COURSE. (See page 27 and special Syllabus of Joint Graduate Course.)

SPECIAL ONE-YEAR TRAINING COURSE FOR TEACHERS: To meet the requirements of the Teachers' Registration Council, who demand that only those Teachers who can satisfy that Council with respect to their academic and other personal qualifications will be admitted as registered Teachers, a Course of Lecture Classes, extending over one year of three terms beginning in September, has been instituted, open to Pupils of the College only.

To be admitted to this special Training Course, Pupils must prove that they possess the requisite musical knowledge and attainments to enable them to profit by the instruction provided. The Course is framed to teach those who themselves are adopting the musical teaching profession.

NOTE.—It is of the first importance that intending pupils of the College who desire to take up Teaching as a profession should, before leaving school, obtain their School Certificate or satisfactory evidence of a good general education.

For the Fees and Synopsis for this Course, see special Teaching Courses Syllabus.

CONDUCTING AND SCORE READING: Pupils taking this as a second study receive one lesson in Class and one lesson with Orchestra weekly.

CRITICISM CLASS: One lesson a week.

ELOCUTION, DICTION AND DRAMATIC TRAINING: Pupils taking this as a second study receive one lesson a week.

FOREIGN LANGUAGES: One lesson a week.

BALLET CLASS: Two lessons weekly, in Class.

FOLK AND COUNTRY DANCING (FOR TEACHERS): One lesson weekly of one hour.

PSYCHOLOGY: One lesson a week.

FEES

The **Entrance Fee** is £2 2s., which must accompany the official Form of Application for admission.

The **Tuition Fees** are £16 16s. a term.

There is also a **Common Room Subscription** for all Pupils, which is 1s. per term.

Students paying £16 16s. a term receive two *individual* lessons weekly of half-an-hour each in their First Study, and one *individual* weekly lesson of twenty minutes in their Second Study; or, if so desired, two lessons weekly of one hour each, in conjunction with another pupil, in their First Study, and one lesson weekly of forty minutes, in conjunction with another pupil, in their Second Study.

N.B.—The Classes (see page 26) are the same for both courses.

Pupils who have completed nine terms may pay a reduced fee of £10 10s. a term for two twenty minutes' lessons weekly for a first study only and such Paper Work and Ensemble Classes as may be approved by the Director. (See page 27.)

All fees are due and payable in advance at the commencement of each term.*

EXTRA FEES (Optional).

Additional Principal Study:—

	PER TERM
(a) Two lessons a week (30 minutes individual lessons)	£10 10 0
(b) Two lessons a week (20 minutes individual lessons)	£7 7 0
(c) One additional lesson a week (20 minutes)	... £3 13 6

If taken instead of the ordinary Second Study

(a)	...	...	...	...	...	...	£7 7 0
(b)	...	...	...	...	...	...	£3 13 6

Additional Second Study:—

(a) One lesson a week of 30 minutes	...	...	...	£5 5 0
(b) One lesson a week of 20 minutes	...	...	...	£3 13 6

Pupils desiring to attend **extra** classes, in addition to those provided in the Full Course Curriculum, may do so at an additional fee of £1 1s. 0d. per class per term, for each of the following subjects:—

Rudiments, Aural Training, Sight-Singing, Dictation; History, Psychology; French, German, Italian; Diction, Gesture, Ballet, Dramatic Class.

(The formation of **extra** classes will depend on the number of pupils desiring this extra tuition.)

* Cheques to be made payable to "The Royal College of Music or order" and crossed "Westminster Bank, Ltd." Scotch, Irish, and Channel Islands cheques should be made out for an additional sixpence to cover Bank charges.

PUPILS

Pupils of both sexes are admitted to the College, and consist of:—

Students

Scholars (see p. 37).

Exhibitioners (see p. 49).

STUDENTS

Students before entering the College are required to fill up the official Form of Application issued for that purpose.

Students are admitted to the Senior Department on payment of the Entrance Fee and the Tuition Fee without limitation of age; Students entering the Junior Department must be under 16 years of age. (See page 34.) They are examined on entering the College in their Principal and Second Studies and the Rudiments of Music, the object of the Examination being to ascertain their qualifications and the degree of their proficiency. Students are not admitted for a shorter period than one year, viz., three terms, and are required to take up the regular course of instruction, as lessons are not given in single subjects.

In the Entrance Examination candidates for admission will be expected to show, to the satisfaction of the Director, some knowledge of Aural Training and the Grammar of Music, apart from ability in practical subjects.

The choice of Teachers rests absolutely with the Director, and is governed by (a) the vacancies existing in the various classes, (b) the degree of proficiency or promise shown by the Student at the Entrance Examination. Intending Pupils are, however, at liberty to mention any preference they may have in the matter, and their expressed wishes will receive consideration.

A Student, before admission to the College, will be required to give such references as shall satisfy the Director; and an undertaking must be entered into by him or her, or on his or her behalf, that the Student will obey the rules, and will remain for not less than one year (three terms) in the College, and will pay the fees as they become due (see page 31).

Students leaving on the completion of three terms are required to give one month's notice beforehand.



Photograph by Humphrey Joel

THE DONALDSON MUSEUM

Students who have completed three years (nine terms) of general study in the Senior Department, and Scholars and Exhibitioners who have been at the College for that period, and whose Scholarships and Exhibitions have expired, may, with the approval of the Director, continue at the College for the special cultivation of their Principal Study at a reduced fee (see page 31). This reduction can only take effect as from the commencement of a term and not at a half-term.

GENERAL REGULATIONS

Pupils, when they enter the College, must possess the educational and physical qualifications necessary for the class of study which they intend to pursue.

All Pupils, whether Scholars, Exhibitioners, or Students, must attend punctually at the hour appointed for their respective classes, and must on no account absent themselves from any lesson or examination without the permission of the Director. In case of absence for more than three consecutive days on account of sickness, a medical certificate must be supplied.

A report of the progress of each Pupil is drawn up from time to time and transmitted to the parents or guardians of the Pupil.

Any grave misconduct on the part of a Pupil will be reported to the Executive Committee, and will subject the Pupil to dismissal, or will be otherwise dealt with as the Committee may determine.

A Pupil will not be allowed to take part in any public performance or publish any composition, or enter into any professional engagement, except by the written permission of the Director. A copy of every composition published with the sanction of the Director must be presented to the College Library.

Pupils leaving the College after a period of not less than three terms are entitled, on application, to a *Testamur* to the number of terms during which they have been on the College books, signed by the Director, provided that their attendance at Classes and Examinations has been satisfactory.

A Pupil or past Pupil is not authorised to add the initials of the College to his or her name until he or she has gained the Certificate for Associateship (A.R.C.M.) or some other College Diploma (see pages 68 and 69).

In the case of Scholars or Associated Board Scholars the Fee for the Associateship Examination will be remitted for their first

Examination in their Principal Subject, taken at the end of the tenure of their Scholarship or Exhibition.

Luncheons, teas, and light refreshments may be obtained by the Pupils in the College at moderate charges.

ORGAN AND PIANOFORTE PRACTICE

There are six Organs in the College, which can be used for practice at certain times.

A number of Teaching rooms are available for Pianoforte practice when not in use for lessons, during term time.

JUNIOR DEPARTMENT

OBJECT

The object of the Junior Department of the College is to provide sound and adequate musical education for young Pupils whose time is also occupied by the necessities of their general education.

PUPILS

No one above sixteen years of age will be allowed to enter the Junior Department, nor will Pupils be permitted to remain in, or return to, it after the expiration of the term or vacation during which they shall have attained the age of 16.*

Before entering the College, Pupils are required to fill up the Official Form of Application issued for that purpose.

Pupils are required to give notice a fortnight before the end of the term if they intend to discontinue their studies.

COURSE OF INSTRUCTION

The following are the subjects in the Junior Department:—

Pianoforte.

Organ.

Violin.

Viola.

Violoncello.

Wind Instruments.

Singing (in exceptional cases).

* NOTE.—Students having passed from the Junior Department into the Senior and entering for the Council Exhibitions offered in the latter department, will compete on the basis that two terms completed in the Junior Department will be reckoned as equal to one term in the Senior (see page 49).

JUNIOR DEPARTMENT—(continued)

PRINCIPAL SUBJECT. — Two lessons weekly of half an hour each in any one of the above subjects.

THEORY, SIGHT SINGING, AND EAR TRAINING. — One lesson weekly in class.

Every effort will be made to arrange the classes so that the general education of the Pupils may be interfered with as little as possible.

The teaching will be under the supervision of the Director and Board of Professors, who are responsible to the Council for its efficiency.

FEES *

The **Entrance Examination Fee** is One Guinea, which must be forwarded with the Official Form of Application for Admission.

Pupils passing from the Junior to the Senior Department will be required to pay a further Entrance Fee of One Guinea.

The **Tuition Fee** is Eight Guineas per term, payable in advance. This Fee covers one Principal Subject, and, in addition, Theory, Sight Singing and Ear Training in Class.

There is also a **Common Room Subscription**, which is One Shilling a term for all Pupils.

By special permission of the Director an additional Subject (one lesson a week of 30 minutes) may be taken on payment of a further sum of Three Guineas per term.

EXAMINATIONS

Pupils are examined on entering the College in their subject of Study and the Rudiments of Music, the object being to ascertain the standard of their proficiency.

Terminal Examinations will be held by the Director and Members of the Teaching Staff from time to time as they may think fit.

GENERAL REGULATIONS

Before the admission of a Pupil to the Junior Department, his or her Parent or Guardian may be required to give such references as shall satisfy the Director, and will be required to fill up and sign a statement as to the age of the Pupil.

* Cheques to be made payable to the "Royal College of Music or Order," and crossed "Westminster Bank, Ltd."

Pupils must attend punctually at the hour appointed for their respective classes, and must on no account absent themselves from any lesson or examination without the permission of the Director. In the case of absence for more than three consecutive days on account of sickness, a medical certificate must be supplied.

The Director is empowered by the Council to request any Pupils to withdraw who prove unfit for the work of the College or fail to adapt themselves to its discipline.

Pupils or past Pupils of the College are not allowed to add the initials of the College to their names until they have gained the Certificate for Associateship (A.R.C.M.).

LODGINGS

There is no accommodation for residence in the College, but fifty Women Pupils are received into the Queen Alexandra's House, which was erected in 1886 by the liberality of the late Sir Francis Cook, Bart., under the patronage of Her late Majesty Queen Alexandra (then Princess of Wales) for Women studying in Art, Music, and Science, on the Estate of Royal Commissioners for the Exhibition of 1851. Terms can be obtained from the Lady Superintendent, Queen Alexandra's House, Kensington Gore, S.W.7.

For the convenience of enquirers some addresses are kept at the College of persons who take College pupils as boarders, but the College authorities undertake no responsibility in the matter, and the pupils or their friends must make their own enquiries and arrangements.

SCHOLARS*

Scholarships may be created from time to time, by the College, or by Corporations, or by individuals, under such conditions as the Council may determine.

Scholarships are of two kinds:—

- (1) **Free Open Scholarships.**
- (2) **Free Close (or Local) and Special Scholarships.**

Scholarships are gained by competition only, except where specially provided for otherwise. They entitle the holder to a thorough and systematic education in theoretical and practical music at the College, and are as a rule tenable for a period of three years. But a Scholarship may be awarded for a shorter period at the discretion of the Council, or may be terminated at any time, should the Council consider the health, progress, or conduct of the Scholar to be unsatisfactory, and the Council shall not be required to give any reason for terminating a Scholarship; or the period may be extended should the ability and circumstances of the Scholar be considered by the Council to warrant such extension.

Before entering the College each Scholar is required to sign an Agreement binding him or her to obey the rules of the College, and to remain for the entire term of the Scholarship except when prevented by illness or some other exceptional or unavoidable cause. Such Agreement must be countersigned by the parent or guardian of the Scholar or some other person willing to undertake the responsibility on his or her behalf.

Each Scholar must also present a testimonial to good character, and satisfy the Medical Officer of the College as to his or her state of health.

A person elected to a Scholarship or Exhibition, who declines to accept the emoluments thereof by reason of being able to pay for his or her education or education and maintenance, may bear the title of Honorary Scholar or Honorary Exhibitioner, or such other title as may be determined by the Council.

The College does not provide for the control of any Scholar during the vacations.

* The holders of the Scholarships founded by the Associated Board and the Savage Club respectively (see pages 48, 51) are during the tenure of such Scholarships and Exhibitions, subject to the same rules as Scholars.

(1) FREE OPEN SCHOLARSHIPS

There are about sixty Open Scholarships, which provide free musical education. These Scholarships are open to all classes of His Majesty's subjects, and are obtainable by competitive examination only.

Vacancies in these Scholarships are announced about March in each year, and public notice thereof is given by advertisement and otherwise. A preliminary Examination is held in various local centres in the May following, with the view of testing the Candidates, and selecting those whose qualifications are such as to give a reasonable prospect of success. Those Candidates only who may be selected at such Preliminary Examination will be allowed to attend the Final Examination which is held at the College in the following June. A Candidate who has been named as "Proxime" at any previous Scholarship competition, or has gained "Distinction" in either the Advanced or Final Grade Examination of the Associated Board of the Royal Schools of Music, in the same subject as that offered in the Open Scholarship may claim exemption from the Preliminary Examination of the Open Scholarships competition provided that (i) he or she has duly entered as a Candidate for that year's competition and (ii) he or she is within the prescribed age limit laid down for the year of the Scholarship competition. Exemption from attendance at the Preliminary Examination must be made on the Entrance Form and the grounds for such exemption must be stated.

Candidates are eligible between the following ages,* reckoned on the 1st of January of the year in which the Final Examination takes place:—

- COMPOSITION, Men and Women between 15 and 21.
- PIANOFORTE, Men between 15 and 18, Women between 15 and 19.
- ORGAN, Men between 15 and 19, Women between 15 and 20.
- HARP, Men between 15 and 18, Women between 15 and 19.
- VIOLIN and VIOLA, Men and Women between 15 and 18.
- VIOLONCELLO, Men and Women between 15 and 20.
- DOUBLE BASS, Men between 15 and 24.
- SINGING, Men between 18 and 24, Women between 17 and 22.

WIND INSTRUMENTS:—

Flute, Clarinet, Horn and Trumpet:

Men and Women between 15 and 22.

Hautboy, Bassoon, and Trombone:

Men and Women between 16 and 24.

*(For example, a Composition Candidate must have reached his 15th birthday, but not have passed his 21st birthday.)

Candidates may not enter for more than one subject.

There is no fee payable by Candidates attending the Preliminary Examination, but a fee of One Guinea must be paid by every Candidate who attends the Final Examination.

Should there be no election to a Scholarship in any one or more of the subjects offered for competition, for lack of Candidates of a sufficiently high standard therein, the Council may, on the recommendation of the Director and Board of Professors, award the vacant Scholarship to a Candidate in such other subject as may be decided.

Any Scholarship, the election to which is not confirmed by the Council, whether on account of the physical disqualification of the Candidate or from any other cause, will be dealt with in like manner.

In some cases grants towards maintenance are added, but these cannot be decided until after the election of the Scholars has taken place, and enquiry has been made into the circumstances of the Scholar applying for such grant. Applications for such grants are not entertained unless clear proof be offered that monetary help is indispensable.

The new Scholars commence their studies in the Christmas Term (September) following their election.

The Free Open Scholarships include the following:—

THE LORD CHARLES BRUCE SCHOLARSHIP

This Scholarship was founded by the late Lady Charles Bruce in 1899, in memory of her husband, the Right Hon. Lord Charles Bruce, Member of the Council of the College, and the first Chairman of the Associated Board of the Royal Academy of Music and the Royal College of Music.

This Scholarship provides free tuition at the College, and a sum not exceeding £40 yearly for maintenance during the College terms; it is tenable for one year or longer, at the discretion of the Council.

THE LAURA CLARK SCHOLARSHIP

This Scholarship was founded by the late Mrs. Laura S. Clark, and provides free tuition at the College for one year, or longer, at the discretion of the Council.

THE COURTENAY SCHOLARSHIP

This Scholarship was founded by the late Miss Courtenay in 1883, in memory of her brother, Frank Courtenay; it provides the holder with free tuition at the College and the sum of £52 10s. yearly for maintenance during the College terms. The Scholarship is tenable for one year, or longer, at the discretion of the Council.

THE DOVE SCHOLARSHIP

This Scholarship was founded by the late Samuel Dove, of Kilsby, Northamptonshire, and provides free tuition at the College for a Violoncello Pupil; it is tenable for one year, or longer, at the discretion of the Council.

THE ELLIOT GALER SCHOLARSHIP

This Scholarship was founded by the late Elliot J. N. Galer, of Ansty Frith, near Leicester, and is open to Men Singers. It provides free tuition at the College, and is tenable for one year, or longer, at the discretion of the Council.

THE GEORGE GROVE MEMORIAL SCHOLARSHIP

This Scholarship was founded by the Council in 1900 in memory of the late Sir George Grove, C.B., first Director of the College from 1883 - 1894. It provides free tuition at the College for one year, or longer, at the discretion of the Council.

THE GEORGE KIALLMARK SCHOLARSHIP

This Scholarship was founded by the late Surgeon Lieutenant-Colonel Henry Walter Kiallmark in 1913, in memory of his grandfather, father, and brother.

Pianoforte Candidates only are eligible, and the Scholarship provides free tuition at the College, and a sum of about £40 yearly towards maintenance during the College terms; it is tenable for one year, or longer, at the discretion of the Council.

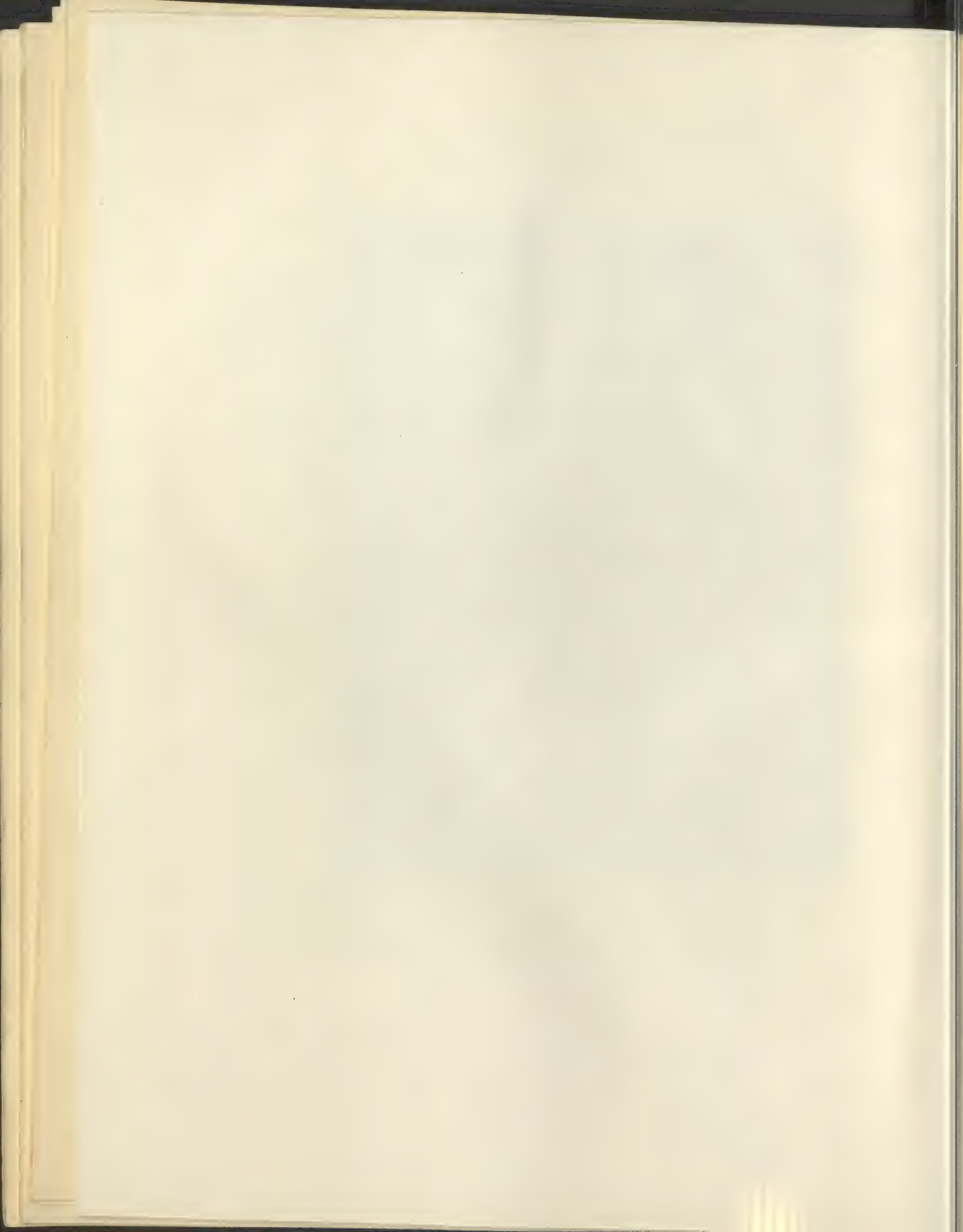
THE MORLEY SCHOLARSHIP

This Scholarship was founded in 1883 by the late Mr. Samuel Morley, M.P., the late Mr. Howard Morley, for many years a Member of the Council, and the late Mr. Charles Morley, one of the original Members of the Council and Honorary Secretary of the College for thirty-four years. It provides tuition fees and a sum of £52 10s. yearly for maintenance during the College terms, and is tenable for one year, or longer, at the discretion of the Council.



Photograph by Humphrey Joel

THE CONCERT HALL



THE ELIZABETH PRINGLE MEMORIAL SCHOLARSHIP

This Scholarship was founded by the Dowager Lady Hervey, of South Hampstead, in 1883, in memory of her mother, Lady Elizabeth Pringle. It provides the holder with free tuition at the College and a sum of £52 10s. yearly for maintenance during the College terms. This Scholarship is tenable for one year, or longer, at the discretion of the Council.

THE WALEY SCHOLARSHIP

This Scholarship, founded by the late Miss Rebecca Waley in 1899, provides for students of Composition or Pianoforte a sum covering the cost of tuition fees and about £10 annually for maintenance; this Scholarship is tenable for four years, or less, at the discretion of the Council.

THE WILSON SCHOLARSHIP

This Scholarship was founded in 1883 by the late Sir William James Erasmus Wilson, F.R.S., F.R.C.S., the famous surgeon. It provides tuition at the College and a yearly grant of £52 10s. for the Scholar's maintenance during the College terms, and may be held for one year, or longer, at the discretion of the Council.

No special examination is held with respect to the above eleven Scholarships bearing particular names. Vacancies occurring among them are on the recommendation of the Director and Board of Professors, filled up by the Council from the holders of ordinary Open Scholarships who have shown distinction.

(2) FREE CLOSE (OR LOCAL) AND SPECIAL SCHOLARSHIPS

These Scholarships are founded by the gift of such a sum of money as shall when invested produce an annual income sufficient to provide either musical education, or musical education and a sum not exceeding fifty guineas per annum towards maintenance during the College terms. They are obtainable by competition only, of which due notice is given as vacancies arise. They may bear such names as the donor desires, and be confined to natives of a locality, or be otherwise restricted at the wish of the donor, subject to the approval of the Council.

The general regulations and the age limits of Candidates for these Scholarships are (except in any case specially mentioned under the heading of the particular Scholarship) the same as those for the Free Open Scholarships (pages 37 and 38); the age limits are reckoned as on the 1st of January of the year in which the Final Examination takes place if such Examination is held in the first six months of the year, and as on the 1st of July of such year if such Examination is held in the last six months thereof.

NOTE.—Pupils who have held Free Open Scholarships are ineligible to compete for Free Close or Local Scholarships.

A Preliminary Examination is held in the locality, but the Final Examination takes place at the College. There is no fee payable by Candidates attending the Preliminary Examination, but a fee of One Guinea must be paid by every Candidate who attends the Final Examination.

In the case of Colonial Scholarships the Examination held in the locality is Final, and no fee is required from Candidates attending such Examination.

These Scholarships are as a rule tenable for a period of three years, or for a shorter period at the discretion of the Council. In any case in which an extension of tenure is granted to an existing Scholar, persons who would have been within the prescribed age limits if the Scholarship had been determined at the expiration of the three years' tenure will be admitted to compete when the Examination is actually held.

The following Close or Local Scholarships have been founded:—

THE S. ERNEST PALMER (BERKSHIRE) SCHOLARSHIP

This Scholarship was founded in 1902 by Lord Palmer (S. Ernest Palmer), for natives of the county of Berks for residents therein of not less than five years' standing, and for children of parents one or both of whom are residents therein of not less than five years' standing.

It provides tuition at the College for three years or for a shorter or longer period, at the discretion of the Council, also a sum of £52 10s. yearly toward the cost of maintenance during the College terms.

THE BRISTOL SCHOLARSHIP

This Scholarship was founded by subscription, for natives of the city and county of Bristol, or the counties of Gloucester, Somerset, Wilts. or Dorset, and for residents therein of not less than five years' standing.

It provides free tuition at the College, and is tenable for three years, or for a shorter or longer period, at the discretion of the Council.

THE ECKERSLEY SCHOLARSHIP

By the Will of Mrs. Alicia A. E. Eckersley (née Stephenson), who was a Student of the College from 1892 to 1894, and later, in 1900, the sum of £1,350 has been bequeathed to the College for the purpose of founding a Scholarship for natives of the district of Ulverston, Lancashire.

THE KENT SCHOLARSHIP

This Scholarship was founded by subscription, for natives of the county of Kent, for residents therein of not less than five years' standing, and for children of parents one or both of whom are residents therein of not less than five years' standing.

It provides tuition at the College for three years, or for a shorter or longer period, at the discretion of the Council, also a sum of £52 10s. yearly towards the cost of maintenance during the College terms.

THE LIVERPOOL SCHOLARSHIP

This Scholarship was founded by subscription, and is open to natives or residents of Liverpool or within twelve miles thereof in the County of Lancaster; it gives the holder free tuition at the College, and is tenable for three years, or for a shorter or longer period, at the discretion of the Council; it also provides a sum of £52 10s. yearly towards the cost of maintenance during the College terms.

THE NORFOLK AND NORWICH SCHOLARSHIP

This Scholarship was founded by subscription, for natives of the county of Norfolk or of the city of Norwich, and for residents therein of not less than five years' standing.

It provides tuition at the College for three years or for a shorter or longer period at the discretion of the Council, also a sum of £52 10s. yearly towards the cost of maintenance during the College terms.

THE ROYAL AMATEUR ORCHESTRAL SOCIETY SCHOLARSHIP

This Scholarship was founded by subscription. Candidature is restricted to the following persons:

- (1) Sons or daughters of performing members of the Royal Amateur Orchestral Society, or
- (2) Relatives of performing members of the Royal Amateur Orchestral Society, in some degree not more distant than that of second cousin, or

- (3) Candidates recommended by one or more of the performing members of the Royal Amateur Orchestral Society.

It provides tuition at the College for three years, or for a shorter or longer period, at the discretion of the Council, also a sum of £52 10s. yearly towards the cost of maintenance during the College terms.

THE HEYWOOD-LONSDALE (SHROPSHIRE) SCHOLARSHIP

This Scholarship was founded by the late A. P. Heywood-Lonsdale, Esq., formerly of Gredington, Whitchurch, and Shavington, Market Drayton, for residents in Shropshire of not less than five years' standing.

It provides tuition at the College for three years, or for a shorter or longer period, at the discretion of the Council, also a sum of £52 10s. yearly towards the cost of maintenance during the College terms.

THE WHITCOMBE-PORTSMOUTH SCHOLARSHIP

This Scholarship was founded by the late Alderman J. G. Whitcombe, Mayor of Portsmouth, and other donors, for natives of the Portsea Island, and for residents therein of not less than five years' standing.

It provides tuition at the College for three years, or for a shorter or longer period, at the discretion of the Council, also a sum of £52 10s. yearly towards the cost of maintenance during the College terms.

THE SOUTH AUSTRALIAN SCHOLARSHIP

This Scholarship was founded by the late Sir Thomas Elder, Adelaide, South Australia, for natives of South Australia.

This Scholarship provides free tuition at the College and a sum of £52 10s. yearly for maintenance during the College terms. It is tenable, as a rule, for three years.

THE SOUTH PROVINCE OF VICTORIA (AUSTRALIA) SCHOLARSHIP

This Scholarship was founded by the late Hon. Sir William J. Clarke, Bart., Melbourne, Victoria, for natives of Victoria.

It provides free tuition at the College and a sum of £52 10s. yearly for maintenance during the College terms. It is tenable for not more than three years.

(The age limits for Pianoforte Candidates are for Men between 15 and 19, Women between 15 and 20; and for Violin and Viola Candidates, Men and Women between 15 and 19.)

THE MONTREAL SCHOLARSHIP

This Scholarship was founded by two gentlemen of Montreal, at the instance of H.R.H. Princess Louise, for natives of the city of Montreal, Canada, and of the neighbourhood thereof, and for residents in the same district of not less than five years' standing. It provides free tuition at the College, and a sum of £52 10s. yearly for maintenance during the College terms, and is tenable, as a rule, for three years.

SPECIAL SCHOLARSHIPS AND EXHIBITIONS

Special Scholarships and Exhibitions may be created from time to time, by the College, or by individuals or Corporations, under such conditions as the Council may determine.

NOTE.—The age limits for candidates may be varied from time to time in the case of these Scholarships and Exhibitions.

SPECIAL SCHOLARSHIPS

THE BLUMENTHAL SCHOLARSHIP

This Scholarship was founded by a bequest of Madame Blumenthal, widow of Jacques Blumenthal, a Member of the Council of the Royal College of Music, and is awarded to a Student of Music whose principal study is Composition. It provides tuition and not less than £100 maintenance yearly, and is tenable for such period as the Council may direct.

THE KATHARINE FLORENCE BOULT SCHOLARSHIP FOR CONDUCTORS

This Scholarship was founded in 1929 in memory of the late Mrs. Katharine Florence Boulton, by Mr. C. R. Boulton, Miss Olive Boulton and Mr. Adrian C. Boulton, her husband, daughter and son. It is of the annual value of about £45, and is awarded to Conductors.

THE GEORGE CARTER SCHOLARSHIP

This Scholarship was founded by the late George Carter, and is open to Students who combine Organ and Composition as studies; it is tenable for from one to three years, providing free tuition and some maintenance, the annual value being about £75.

THE JULIAN CLIFFORD SCHOLARSHIP

This Scholarship was founded, by subscription, in memory of the late Julian Clifford, formerly a Student of the College and for many years Music Director at Harrogate, Yorkshire, and St. Leonards-on-Sea, Sussex. The Scholarship is open to Conductors, and provides free tuition at the College, and is tenable for three years, or for a shorter or longer period at the discretion of the Council.

By arrangement with the donors, the first Scholar was Julian H. Clifford, son of the late Julian Clifford, the College on this occasion defraying the cost of the balance of the fees. The Scholar is now elected by Competition.

THE LILIAN ELDÉE SCHOLARSHIP.

This Scholarship was founded by C. W. E. Duncombe, Esq., in memory of Miss Lilian Eldée. It is in the gift of the Royal College of Music and the Royal Academy of Music alternately, and is of the value of £60 per annum. It is for Women Vocalists between the ages of 18 and 25, and of not less than two years' standing in the College or the Academy, and is awarded by the Governing Body of the nominating Institution at their discretion. The Scholars may be elected for either one year or two years, or two Scholars may be successively elected for one year each.

IN MEMORIAM SIGNOR FOLI SCHOLARSHIP.

This Scholarship was founded by the late Madame R. H. Foley, in memory of her husband, for Composition Students of at least one year's standing ; its annual value is about £45.

THE GOWLAND-HARRISON SCHOLARSHIP.

This Scholarship, founded by a bequest of the late William Gowland-Harrison, is tenable at the Royal College of Music and the Royal Academy of Music alternately, and is competed for by Men Students of the Violin. It is of the annual value of £100, which is devoted to tuition and maintenance at the College or Academy, or to study abroad.

LEVERHULME SCHOLARSHIPS.

The Trustees of the late Lord Leverhulme make an annual grant of £500, for two Scholarships of £125 each, the balance providing Exhibitions and Maintenance Grants. The awards are made by the Authorities of the College, preference being given in favour of musicianship rather than of executive performance, other things being equal. For the present, Candidates must be between 20 and 27 years of age.

MICHAEL McKENNA SCHOLARSHIP.

This Scholarship, for men, was founded in 1932 by the Right Hon. Reginald McKenna, Mrs. Pamela McKenna and David McKenna, in memory of Michael McKenna. It is awarded by the Director (under certain conditions named in the Trust Deed), and provides tuition at the College for one year, which period may be extended at the Director's discretion.

THE OCTAVIA SCHOLARSHIP

This Scholarship was founded by the late Miss D. L. Hollins, and provides for the Maintenance and Education abroad for three years, or any shorter period, of a Composition pupil of the College.

THE CARLOTTA ROWE COMPOSITION SCHOLARSHIP

This Scholarship was founded by a bequest of the late Mrs. Carlotta Armstrong (Carlotta Rowe). It is awarded, in the absolute discretion of the Council, to a Woman Composer, preferably of Romantic Light Opera, and provides free tuition and some maintenance, and is tenable for such period as the Council may determine.

THE MARIANNE ROWE SINGING SCHOLARSHIP

This Scholarship was founded by a bequest of the late Mrs. Carlotta Armstrong (Carlotta Rowe) in memory of her mother, Marianne Rowe. It is awarded to a Soprano or Mezzo-Soprano Singer, in the absolute discretion of the Council, and provides free tuition and some maintenance for such period as the Council may determine.

JANET HERIOT THOMSON SCHOLARSHIP

This Scholarship, founded in 1928 by a bequest of the late Eliza Thomson, is of the annual value of about £20 and is awarded by the Council to "a Protestant Student, whether man or woman," and is tenable for three years, or for a shorter or longer period, in the discretion of the Council.

THE MATHILDE VERNE PIANOFORTE SCHOLARSHIP

This Scholarship was founded in 1937 by Mrs. Laurence Smith in memory of the late Miss Mathilde Verne. It is of the annual value of about £45, and is awarded for Pianoforte playing.

*THE ASSOCIATED BOARD SCHOLARSHIPS

The Associated Board of the Royal Academy of Music and the Royal College of Music offer three Scholarships each year tenable for two or three years at the College, providing during that period free Musical Instruction similar to that given to Scholars.

Full particulars regarding these Scholarships may be obtained at the office of the Associated Board, 14 & 15 Bedford Square, London, W.C.

* See Footnote, page 37.

EXHIBITIONS

†THE COUNCIL EXHIBITIONS

A sum is granted annually by the Council for "Council" Exhibitions, to be competed for and apportioned as the Director and the Board of Professors shall think fit among Students of three to five terms' standing, and those of six terms' standing and upwards.

The amount awarded in the above Exhibitions will be applied to the reduction of Fees for the three terms next ensuing.

THE JOHN ASTOR FUND

This Fund was founded in 1934 by Major the Hon. J. J. Astor, M.P., and provides assistance by means of Grants-in-aid or Exhibitions, to College Pupils of ability who may be in need of assistance in their College Studies or at the beginning of their career.

THE CLARA BUTT FUND

This Fund was founded in 1936 by the late Dame Clara Butt-Rumford for making each year a grant to the most successful and deserving male or female vocal student of the College in such year who shall have previously won a Scholarship at the College, such grant to be made to the Student during the year after he or she leaves the College to assist him or her in starting his or her career.

THE F. L. A. GIBBS FUND

This bequest by the late Mr. F. L. A. Gibbs provides an annual income which is applied by the Director in his absolute discretion to the relief of necessitous cases.

THE MOULTON - MAYER FUND

This Fund was created in 1936 by Sir Robert Mayer and Miss Dorothy Moulton (Lady Robert Mayer) for the purpose of giving a grant towards a London Recital to selected young musicians (restricted neither to sex nor place of training) who are starting on their professional careers.

THE CLEMENTI EXHIBITION

This Exhibition was founded by the late Reverend H. Clementi-Smith in memory of his grandfather, Muzio Clementi, and is of the annual value of about £28, to be awarded at the general Annual Examination to a First Study Student in either of Grades IV and V of the Pianoforte Department.

† In qualifying for the above Scholarships, when Students have been in the Junior Department before passing into the Senior, two terms in the former will be counted as equal to one in the latter.

The Exhibitioner is to perform at a College Concert, shortly after appointment, a pianoforte work of Muzio Clementi.

The amount awarded in the above Exhibition will be applied to the reduction of Fees for the three terms next ensuing.

THE GOWLAND-HARRISON EXHIBITIONS

These Exhibitions, two in number, are apportioned from the bequest of the late William Gowland-Harrison to the Royal College and Royal Academy in turn, and are of the annual value of £40 each, tenable for one year, or two years, at the discretion of the Governing Body of the Institution at which they are held.

The amount of these Exhibitions will be applied to the reduction of Fees for the three terms next ensuing.

THE ESTHER GREG EXHIBITION

This Exhibition was founded in 1925 by Mrs. John Greg (Esther Greg), a former student of the College, and is of the annual value of £20, to be awarded, at the discretion of the Director, to a pupil of the College taking Violin, Viola, Violoncello, or Double Bass as a first study.

†THE EDMUND GROVE EXHIBITION

This Exhibition was founded in memory of the late Edmund Grove, for Students of not less than nine terms' standing; its annual value is about £20.

The amount awarded in the above Exhibition will be applied to the reduction of Fees for the three terms next ensuing.

†THE CHARLOTTE HOLMES EXHIBITION

This Exhibition was founded by the late Mrs. C. E. T. Holmes, for Students of not less than nine terms' standing; the annual value is £15.

The amount awarded in the above Exhibition will be applied to the reduction of Fees for the three terms next ensuing.

THE ASHTON JONSON EXHIBITION

This Exhibition was founded by the late Miss Edith Ashton Jonson, for principal study Pianoforte Pupils, and is awarded at the discretion of the Director. The annual value of the Exhibition is about £14.

The amount of this Exhibition will be applied to the reduction of Fees for the three terms next ensuing.

† See footnote, page 37.

THE PAUER MEMORIAL EXHIBITION

This Exhibition was founded by subscription in memory of the late Ernst Pauer, one of the original members of the Board of Professors, and is of the value of £7 10s. per annum; it is awarded to the Student of at least one year's standing in the College who shall attain the highest position among the *proxime* candidates in the Pianoforte Department of the Open Scholarship competition in each year.

The amount of this Exhibition will be applied to the reduction of Fees for the term next ensuing.

THE SAVAGE CLUB EXHIBITION

This Exhibition was founded by Members of the Savage Club for the purpose of granting free musical education in the College, after competition, to persons who belong to some one of the following classes, and is tenable for three years, or for a shorter or longer period, at the discretion of the Council:—

- (1) Sons or daughters of Members of the Savage Club; failing these,
- (2) Relatives of Members of the Savage Club, in some degree not more distant than that of second cousin; failing these,
- (3) Sons or daughters of persons qualified to be elected as Members of the Savage Club.

The age qualifications for Candidates for this Exhibition are the same as those for the Open Scholarships (see page 38). See also Footnote, page 37.

THE WESLEY EXHIBITION

This Exhibition, founded by the late Rev. Francis Gwynne Wesley in memory of Samuel, Charles, and Samuel Sebastian Wesley (his Grandfather, Great-Uncle, and Father), provides the sum of about £40 for one year (or, at the discretion of the Council, for two years) to be awarded to the Student or Scholar who shows, amongst other things, proficiency in the art of Extemporisation in all its forms.

The amount of this Exhibition will be applied to the reduction of Fees for the three terms next ensuing.

GOLD MEDALS, SILVER MEDALS, PRIZES, AND GIFTS

Note.—A Pupil having gained a Medal or Prize shall not be eligible to compete subsequently for the same Medal or Prize.

MEDALS

THE CHALLEN GOLD MEDAL

Messrs. Challen and Sons offer a Gold Medal annually for Pianoforte playing. This is competed for at the Annual Examination by the Pianoforte Pupils in the higher grades.

THE CHAPPELL GOLD MEDAL

This Medal is offered annually by Messrs. Chappell. It is open to Pianoforte Pupils in the highest Grade (Grade V); the Examination takes the form of a short Pianoforte recital lasting about half an hour, Candidates playing a programme of their own choice.

THE JOHN HOPKINSON MEDALS

These two Medals (one gold, one silver) were instituted by the gift of George W. Brown, in commemoration of the late John Hopkinson, as a Musician and manufacturer of pianofortes. They are awarded annually for Pianoforte playing.

THE MUSICIANS COMPANY'S MEDAL

The Worshipful Company of Musicians give a Silver Medal once in three years to the most distinguished Pupil in the College, selected by the Director.

THE TAGORE GOLD MEDAL

The late Raja Sir S. M. Tagore, C.I.E., of Calcutta, gave the sum of 4,000 rupees for the foundation of a Gold Medal in commemoration of the marriage of His late Majesty King George V and Her Majesty Queen Mary (then Duke and Duchess of York). The Medal is awarded by the Director annually to the most generally deserving Pupil (man and woman alternately).

PRIZES AND GIFTS

EMMA ALBANI MEMORIAL PRIZE

This Prize was founded in 1934 by Mr. Ernest Frederick Gye, C.M.G., in memory of his mother, Madame Albani, the famous singer; it is awarded at the discretion of the Director to a Woman Pupil for Voice Production and Purity of Tone. The annual value is £6

THE HENRY BLOWER MEMORIAL PRIZE

This Prize was founded by subscription in memory of the late Henry Blower, for many years Professor of Singing at the College; its annual value is £5 5s., given by the Henry Blower Memorial Committee for competition among Singing Pupils (men and women in alternate years).

THE ARTHUR BENJAMIN PRIZE

Mr. Arthur Benjamin presents an Annual Prize of £3 3s. to be awarded by the Director, to the pupil giving the best operatic performance of the year.

THE LEONARD BORWICK PRIZE

This Prize was founded by subscription in memory of Leonard Borwick, the Pianist. It is awarded by the Director to the best and most musicianly instrumentalist of the year, and is of the value of about £9, to be expended on music, or on books and music.

COBBETT PRIZES

This prize was founded by the late Mr. W. W. Cobbett, F.R.C.M., who, for many years, offered Prizes to the value of Fifty Guineas for the encouragement of Chamber Music Composition and Ensemble Playing among Pupils and established them on a permanent basis by an endowment of the capital value of £1,000. A portion of the prizes is awarded to the Composers of the best short chamber music works submitted to the Examiners, and the remainder is allotted to the groups of players giving the best performances of the prize compositions and also of standard Chamber Works. Special stress was laid by the Donor on the encouragement of groups of players who form their own quartets or quintets and rehearse without professional aid.

THE DANNREUTHER PRIZE

This Prize was founded by subscription in memory of the late Edward Dannreuther, and is of the value of £9 9s. per annum. It is awarded annually for the best performance during the year of a Pianoforte Concerto with Orchestra.

THE LOUISA DENT MEMORIAL PRIZE

This Prize, of the annual value of about £10, was founded in 1928 through the generosity of Mr. W. E. Hedley-Dent, of Shortflatt Tower, Belsay. It is awarded at the Director's discretion to a Violin Pupil in straitened circumstances.

THE DOVE PRIZE

The late Samuel Dove (in addition to the Scholarship mentioned on page 40), bequeathed a sum of money to the College for the purpose of giving an annual prize to the Pupil who distinguishes himself or herself most in general excellence, assiduity, and industry. The Prize is of the value of £13.

ELOCUTION PRIZES

Three Prizes are presented annually for competition among Elocution Pupils, by the Director, the Registrar, and Mr. Cairns James.

THE ERNEST FARRAR PRIZE

This Prize, for Composers, of an annual value of about £7, was founded by the Rev. C. D. Farrar, Mrs. Ernest Farrar and her parents, in memory of 2nd Lieut. Ernest Farrar, a Composition Scholar of the College, killed in France, 18th September, 1918.

THE ALFRED GIBSON MEMORIAL PRIZE

This Prize is of the annual value of about Five Guineas, and was founded by friends of the late Alfred Gibson, the well-known Player and Teacher of the Violin and Viola, and is awarded annually, at the discretion of the Director, to a first study Pupil of the Violin or Viola.

MARIO AND GIULIA GRISI PRIZE OR EXHIBITION

This Prize, for Singing Pupils, was founded by a bequest of Mrs. Giulia Maria Pearse and is of the annual value of about £14. It is awarded at the discretion of the Council. When won by a man it is called the "Mario" Prize or Exhibition, and when won by a woman it is called the "Giulia Grisi" Prize or Exhibition.

THE TOM HAIGH MEMORIAL PRIZE

This Prize, of the annual value of about £5, was founded by friends of the late Tom Haigh, Organ Scholar of the College from 1894 to 1898, who died in 1927. Dr. Haigh was Organist successively of Ramsgate Parish Church and Sydney Cathedral. It is awarded to Organ Pupils at the Annual Examination.

THE ALFRED AND CATHARINE HOWARD PRIZE

This Prize, for Violinists, was founded by a bequest of Mrs. Catharine Esther Howard. It is of the annual value of about £20, and is awarded to a First Study Violin Pupil of the College at the Annual Examination.

THE WILLIAM YEATES HURLSTONE PRIZE

By the kindness of Miss Kathleen Hurlstone a prize for Chamber Music playing is established in the College in memory of her brother William Yeates Hurlstone, Composition Scholar of the College, 1894 - 98.

THE EDWIN F. JAMES PRIZE

This Prize, of the value of about £6, was founded in 1928 by friends of the late Edwin F. James, a former Scholar of the College and a well-known Bassoon Player and Professor of the instrument at the College for many years. It is awarded every other year to a Pupil studying a Wind Instrument at the College.

THE HENRY LESLIE (HEREFORDSHIRE PHILHARMONIC) PRIZE

This Prize, which is of the annual value of £10, was founded by the Herefordshire Philharmonic Society in memory of the late Henry Leslie, and is open for competition to Singing Pupils, the preference being given, as between competitors of equal merit, to a Pupil being a native of Herefordshire or Shropshire, or of any place within the Diocese of Hereford.

HARRY REGINALD LEWIS PRIZE

Mrs. Harry Lewis presents an annual Prize of One Guinea, in memory of her late husband, to be awarded by the director to the most deserving Opera Class Pupil of the year.

THE LONDON MUSICAL SOCIETY'S PRIZE

This Prize is competed for annually by Singing Pupils, and is of the value of £3 3s.

THE JOSEPH MAAS PRIZE

This Prize was founded by subscription in memory of Joseph Maas, the famous Tenor, and is administered by trustees who give, from time to time, a prize of £10 for competition among Tenor Pupils of the College.

The amount of this Prize will be applied to the reduction of Fees, or to the payment of extra Fees, for the ensuing three terms.

McEWEN PRIZE

This Prize is of the annual value of about £5, and is awarded to a pupil of the College at the discretion of the Director. It was instituted in 1932 through a bequest by Robert Finnie McEwen, Member of the Council, donor of the College portraits of Their Majesties King George and Queen Mary and also of the equipment of the Students' Common Rooms.

THE MANNS MEMORIAL PRIZE

This Prize, of which the value is about £4 10s. per annum, was founded by subscription in memory of the late Sir August Manns. The annual income of the fund subscribed is divided equally between the Royal Academy of Music, the Royal College of Music, and the Guildhall School of Music; and the Prize is awarded in each case to such one or more of the Pupils of the respective Institutions as the respective Governing Bodies determine.

TIVADAR NACHEZ PRIZE

This Prize, for Violinists, of the annual value of Five Guineas, was founded in 1930 by Mrs. Tivadar Nachez, in memory of her husband, the distinguished Violinist. It is open to First Study Violin Pupils in Grade IV or V. The test piece is the second or third Violin Concerto by Tivadar Nachez.

THE ARTHUR NORMAND PRIZE

This prize of the annual value of about £40 was founded in 1936 by the late Sir Arthur Normand for competition among present pupils of the College of not less than twelve months standing, for Extempore Playing of the Organ.

THE WALTER PARRATT PRIZE

This Prize, of the annual value of about £3 3s., was founded in 1928 by friends and pupils of the late Sir Walter Parratt, K.C.V.O., the famous Organist, who was a Member of the Board of Professors of the College from 1883 till the time of his death in 1924. It is awarded to Organ Pupils at the Annual Examination.

THE FRANK POWNALL PRIZE

Through the generosity of Mrs. Frank Pownall, this Prize for Singers was founded in memory of the late Mr. Frank Pownall, who was Registrar of the College from 1896 to 1913.

The Prize, which is of the annual value of £5, is competed for at the Annual Examination, the test pieces being songs by Bach and Schubert, in the interpretation of which Mr. Pownall enjoyed a high reputation.

THE SCHOLEFIELD PRIZE

This Prize was founded in memory of the late Reverend Clement C. Scholefield, and is awarded at the Annual Examination to a Pupil adjudged to be the best performer on a Stringed Instrument, whether Violin, Viola, Violoncello, or Double Bass. The Prize is of the value of £3.

THE HERBERT SHARPE PRIZE

Founded by subscription in memory of the late Herbert Sharpe, Piano Professor and Member of the Board of Professors of the Royal College of Music. This Prize is competed for annually by Pianoforte Pupils of the College, and is of the annual value of about £5.

THEODORE STIER PRIZE

This Prize, of the annual value of about £10, is for Conductors, and is awarded at the discretion of the Director. It was instituted in 1932 through a bequest of the late Theodore Stier, a distinguished conductor of light music, especially that of the Viennese school. Mr. Stier visited the College on several occasions and more than once gave the Orchestra a friendly lesson in the interpretation of Strauss' Waltzes.

THE KENNETH BRUCE STUART PRIZE

This Prize, of the value of Three Guineas annually, was founded by Dr. Robert Stuart for First Study Organ Students in their first year at the College, in memory of his son, Kenneth Bruce Stuart, Organ Student, who joined the Army in his first year at College and was killed in action, 5th November, 1916. It is awarded, at the discretion of the Director, at the Annual Examination.

THE ARTHUR SULLIVAN PRIZE

This Prize, which is of the annual value of £10, was founded by Miss Harriet J. Pole in memory of the late Sir Arthur Sullivan, and is open by competition to a Pupil of the College who, being a British subject, gives the best proofs of ability and progress in Composition at the Annual Examination.

THE ELLEN SHAW WILLIAMS PRIZE

This Prize was founded by the late Miss Ellen Shaw Williams, for Pianoforte Pupils, and is of the value of about £10. It is awarded at the Annual Examination.

THE CHILVER WILSON PRIZE

This Prize for Singers was founded by a bequest of the late H. Chilver Wilson, a member of the College Teaching Staff, and is awarded annually by the Director ; its annual value is about £7.

THE LEO STERN MEMORIAL GIFT

This Gift was founded by subscription in memory of the late Leo Stern, Violoncellist, and is under the trusteeship of the Worshipful Company of Musicians. The sum of £5 5s. is annually placed at the disposal of the Director of the Royal College of Music, to be given by him to a Violoncello Pupil.

THE LESLEY ALEXANDER GIFT

The value of this Gift is about £21 per annum ; it was founded by the late Lesley W. Alexander, for the benefit of a Principal Study Viola or Violoncello Pupil selected by the Director.

THE WOLTMANN MEMORIAL GIFT

By the generosity of Mrs. Woltmann, and under the trusteeship of the Worshipful Company of Musicians, the sum of about £10 is placed at the disposal of the Director annually to be given by him to a Violin Pupil.

THE WODEHOUSE FUND

This Bequest, by the late Mrs. A. H. S. Wodehouse, provides the sum of about £40 yearly, which is applied by the Director, in his absolute discretion, to the relief of necessitous cases.

THE WILLIAMS WILKINS HEWITT FUND

This is a Relief Fund, of the annual value of about £12, and is available, at the discretion of the Director, for grants to Baritone and Bass Pupils of the College.

EXAMINATIONS

During each College year the Pupils are examined in all their studies, as follows:—Classwork in December and First and Second Studies in July. The Examination of the higher grades is conducted by Outside Examiners assisted by Members of the Teaching Staff. The Outside Examiners report on the Examination to the Council.

CONCERTS AND RECITALS

College Concerts, Recitals and Informal Concerts are held during term time in the Concert Hall, in order to show the results of the studies of the Pupils.

The number given each term is approximately as follows:—

Six ORCHESTRAL CONCERTS (two by each Orchestra);
 Five CHAMBER MUSIC CONCERTS;
 Five INFORMAL CONCERTS;
 Four EVENING RECITALS.

The Pupils have, to a certain extent, free access to many concerts and musical performances in the metropolis through the generosity of various Managers and Directors.

OPERA, DRAMATIC CLASS AND BALLET

For many years the Royal College, having no theatre of its own, gave public performances at one of the principal London theatres and from 1885 to 1913 thirty Operas were produced; but since 1913 the Dress Rehearsals and Performances have taken place in the College, and from 1921 onwards in the Parry Opera Theatre (see page 21).

Since 1913, performances have been given as follows:—

1914. Hänsel and Gretel: Humperdinck.
 1920. La Bohème (Act I): Puccini.
 1921. Mastersingers (Act I): Wagner. Figaro (Act II): Mozart. Faust (Act III): Gounod. Hänsel and Gretel (Act I): Humperdinck. Carmen (Act III): Bizet.

1922. Madame Butterfly: Puccini.
 Louise (Act I) and Work-room Scene: Charpentier.
 June 16 { §Scene from Pickwick: C. Wood. (2)
 { §Shepherds of the Delectable Mountains: R. Vaughan Williams (2)
 also, July 11, in the presence of Her Majesty Queen Mary.
 §Qualis: A. Davies Adams. (2)
1923. The Valkyries (Act I and Closing Scene): Wagner. (2) Orpheus:
 Gluck. (3) Aïda (Act III): Verdi.
 The Blue Peter: Armstrong Gibbs. (4)
 §The Family Party (Martin Chuzzlewit): Charles Wood. (4)
 Hänsel and Gretel: Humperdinck. (4)
 Ballets: § The Desire of the Moth: Greaves. (2)
 The Gentleman Dancing Master: Purcell. (2)
1924. July 4, Hugh the Drover: R. Vaughan Williams. (5)
 also, July 7, in the presence of Her Majesty Queen Mary.
 The Faithful: Acted by Students of the Royal Academy of Dramatic Art,
 with Incidental Music composed by Ralph Greaves.
 Faust (Act III): Gounod. Cavalleria Rusticana (Scenes): Mascagni.
 Pagliacci (Scenes): Leoncavallo.
 Ballets: The Mediterranean: Arnold Bax. (2)
 §Les Noces Imaginaires: Gavin Gordon Brown. (3)
 FOUNDATION of the ERNEST PALMER FUND for OPERA STUDY
1925. Shamus O'Brien: Stanford. (5) Aïda (Scenes): Verdi. Scene from
 Pickwick Papers: Charles Wood. (2)
 §Fireflies: J. E. Barkworth. (2)
 Madame Butterfly (Acts II and III): Puccini. Il Trovatore (Scenes):
 Verdi. Flying Dutchman (Scenes): Wagner. Fête Galante: Ethel
 Smyth. (2) L'Entente Cordiale: Ethel Smyth. (2)
 *The Tempest: Nicholas Gatty (this was the first production of the " ERNEST
 PALMER FUND FOR OPERA STUDY ": (see page 19), (2)
1926. La Bohème (Scenes): Puccini. Cavalleria Rusticana (Scenes): Mascagni.
 Pagliacci (Scenes): Leoncavallo.
 *The Shepherds of the Delectable Mountains: R. Vaughan Williams.
 *The Gentleman Dancing Master (A Ballet): Purcell.
 *Coffee and Cupid: Bach.
 *At the Boar's Head: *Savitri: } Gustav Holst.
 * Ballet, based on " St. Paul's Suite " }
 (by members of the Sandon Studios Society of Liverpool)
 *Orpheus: Claudio Monteverde.
 (by members of the Oxford University Opera Club).
 Parsifal: Wagner. (4)
 *Romeo and Juliet: J. E. Barkworth. (2)

*Given under the " Ernest Palmer Fund for Opera Study " (See page 19).

§First Performance.

The figures in brackets indicate the number of performances.

1927. Hänsel and Gretel : Humperdinck. (3)
 *Ballet: The Morning of the Year: Holst.
 Scenes from Goethe's *Egmont*, with Beethoven's Incidental Music
 (Dramatic Class). (2) Martha (Scenes): Flotow. Carmen: Bizet. Don
 Giovanni: Mozart. Otello: Verdi. Pelléas et Mélisande (in French):
 Debussy. (6)
1928. Fiorella (in one Act): Amherst Webber. (2)
 §The Jew in the Bush (Ballet): Gordon Jacob. (3)
 The Enchanted Garden: Thomas Dunhill. Savitri: Gustav Holst.
 Bastien and Bastienne: Mozart. (By Members of the Royal Academy
 of Music Opera Class.) Figaro (Scenes): Mozart. (2)
 Midsummer Night's Dream (with Mendelssohn's Music) (Dramatic Class). (3)
 Mice and Men: Ryley (Dramatic Class). (2) Louise: Charpentier. (2)
 Aida (Scenes): Verdi. (2) Samson and Delilah (Scenes): Saint-Saëns. (2)
1929. Aida (Scenes): Verdi. (2) Samson and Delilah (Scenes): Saint-Saëns. (2)
 Hänsel and Gretel: Humperdinck. (3)
 §*Sir John in Love: R. Vaughan Williams. (4)
 The Happy Ending: Ian Hay (Dramatic Class). (2)
 The Magic Flute: Mozart. (3)
 §A Good Solution (Ballet): Penelope Spencer, to Music by Handel. (2)
 Berkeley Square: Balderstone (Dramatic Class). (3)
1930. Rigoletto: Verdi. (2) Don Giovanni (Scenes from): Mozart. (2)
 Sister Angelica: Puccini. (2) You never can tell: G. Bernard Shaw
 (Dramatic Class). (2) Orfeo: Gluck. (2) Perfect Fool (Ballet):
 G. Holst. (2) L'Enfant Prodigue (in French): Debussy. (2) Così fan
 tutte (Scenes): Mozart. (2)
 §*King Alfred and the Cakes: Nicholas Gatty. (2)
 *Prince Fereon: Nicholas Gatty. (2)
 *Catherine Parr: Anthony Collins and Maurice Baring. (2)
1931. Pygmalion and Galatea: Gilbert (Dramatic Class). (2)
 Trelawny of the Wells: Pinero (Dramatic Class). (2)
 Madam Butterfly: Puccini. (2)
 *Savitri: Gustav Holst. (3)
 §*The Devil Take Her: Arthur Benjamin. (3)
 §*The Christmas Rose: Frank Bridge. (3)
 *The Blue Peter: C. Armstrong Gibbs. (3)
1932. The Importance of Being Earnest: Oscar Wilde (Dramatic Class). (2)
 I'll leave it to You: Noel Coward (Dramatic Class). (3) Hänsel and Gretel:
 Humperdinck. (2) Force of Destiny: Verdi. (2) The Truth Game:
 Ivor Novello (Dramatic Class). (2) A Damsel in Distress: Ian Hay and
 P. G. Wodehouse (Dramatic Class). (2)

*Given under the "Ernest Palmer Fund for Opera Study" (See page 19).

§First Performance.

The figures in brackets indicate the number of performances.

1988. Programme of Ballet and Opera. (2)
 On May 10 in the presence of His Majesty, King Edward VIII (then Prince of Wales, President of the College)
 § Choral Waltz: Gordon Jacob.
 § Ballet: Poultry, or Love in E.C.3: Arthur Benjamin.
 Catherine Parr: Anthony Collins and Maurice Baring.
 *The Devil Take Her: Arthur Benjamin (2)
 *Savitri: Gustav Holst (2)
 *Prince Feron: Nicholas Gatty (2)
 *Hugh the Drover: R. Vaughan Williams (Revised Version). (2)
 Midsummer Night's Dream (with Mendelssohn's Music). (2)
 Service: C. L. Anthony (Dramatic Class). (2)
 The Lady with a Lamp: Reginald Berkeley (Dramatic Class). (2)
1984. Così fan tutte (Scenes): Mozart. (2) La Bohème (Scenes): Puccini. (2)
 *Village Romeo and Juliet: Delius. (3) Fra Diavolo: Auber. (2)
 The Rivals: R. B. Sheridan (Dramatic Class). (2)
1985. The Mastersingers of Nuremburg (Scenes): Wagner.
 The Marriage of Figaro (Scenes): Mozart.
 The Troubadour (Scenes): Verdi. Pagliacci (Scenes): Leoncavallo.
 § *First Come, First Served: Reginald and Nicholas Gatty.
 (Concert Performance with Pianoforte Accompaniment.)
 Much Ado about Nothing: Stanford. (3)
 Miss Tracey: Ireland Wood (Comedy Class). (2)
1986. Twelfth Night: Shakespeare. (Dramatic Class). (2)
 Der Freischütz (Scenes): Weber. Tales of Hoffman (Scenes): Offenbach.
 Hänsel and Gretel (Scenes): Humperdinck. Faust (Scenes): Gounod.
 La Traviata (Scenes): Verdi. Rigoletto (Scenes): Verdi. Suite of Dances:
 T. F. Dunhill (Ballet Class). Cavalleria Rusticana (Scenes): Mascagni.
 Penguinski: Herbert Howells (Ballet Class).
 *The Shepherds of the Delectable Mountains: R. Vaughan Williams. (2)
 § *The Three Strangers: Julian Gardiner. (2)
 Orpheus (Scenes): Gluck. The Magic Flute (Scenes): Mozart. Aida
 (Scenes): Verdi. Madam Butterfly (Scenes): Puccini.
1987. The Winter's Tale: Shakespeare (Dramatic Class). (2)
 Faust (Scene): Gounod. Aida (Scene): Verdi. Il Trovatore (Scene): Verdi.
 *The Merry Wives of Windsor: Nicolai. (2)
 Repertory: La Bohème (Act I): Puccini. The Marriage of Figaro (Act II):
 Mozart. Madam Butterfly (Act I): Puccini.
 § *Riders to the Sea: R. Vaughan Williams.
 *Ballet: Old King Cole: R. Vaughan Williams.

Jubilee
 Celebration
 Performances

*Given under the "Ernest Palmer Fund for Opera Study" (See page 19).

§ First Performance.

The figures in brackets indicate the number of performances.

1988. §The School for Scandal: Sheridan (Dramatic Class). (2).
 Repertory: Carmen (Act II): Bizet. The Marriage of Figaro (Act IV):
 Mozart. La Bohème (Act IV): Puccini.
 *The Bartered Bride: Smetana. (3)
1989. Pride and Prejudice: Helen Jerome (Dramatic Class). (2)
 Repertory: Hänsel and Gretel (Act I): Humperdinck. Der Freischütz
 (Act II): Weber. Tosca (Act I): Puccini. Samson and Delilah (Act I):
 Saint Saëns.
 Hamlet (Acts I, II, III): Shakespeare (the Stage Craft Class).
 †Sir John in Love: R. Vaughan Williams (2)

*Given under the "Ernest Palmer Fund for Opera Study" (See page 19).

†Assisted by the "Ernest Palmer Fund for Opera Study" (See page 19).

§First Performance.

The figures in brackets indicate the number of performances.

DEGREES AND DIPLOMAS

The Council has, under the terms of its Charter, power to confer the Degrees of Bachelor in Music, Master in Music, and Doctor in Music, both after Examination and *Honoris causâ*.

HONORARY DIPLOMAS

FELLOWS (F.R.C.M.)

Fellows are elected by the Council, with the assent of His Royal Highness The Duke of Kent, President of the College, to mark the Council's appreciation of services rendered to the Art of Music and to the College.

The number of Fellows is limited to 50, exclusive of Distinguished Foreign Musicians and Members of the Board of Professors. The following is a list of the Fellows:—

- THE RIGHT HON. LORD PALMER, J.P.
 SIR HUGH P. ALLEN, G.C.V.O., M.A., D.Mus. (OXON ET CANTAB),
 D.LITT. HON. R.A.M.
- *SYDNEY PEIRCE WADDINGTON.
- *PROFESSOR SIR PERCY CARTER BUCK, M.A., D.Mus. (OXON).
- *RALPH VAUGHAN WILLIAMS, O.M., M.A., Mus.D. (CANTAB ET OXON).
(Hon. Fellow, Trinity College, Cambridge).
- *HENRY COPE COLLES, M.A., D.Mus. (OXON).
(Hon. Fellow, Worcester College, Oxford).
- SIR ADRIAN CEDRIC BOULT, M.A., D.Mus. (OXON), LL.D.
- SIR DAN GODFREY.
- SIR HENRY WOOD, HON. D.Mus. (OXON).
- WILLIAM H. BELL *(Late Principal of the South African College of Music).*
- EUGÈNE GOOSSENS.
- FRITZ HART *(Late Director, Melba Conservatoire, Melbourne).*
- PERCIVAL KIRBY, M.A., D.LITT.
- JOHN NICHOLSON IRELAND, D.Mus. (DUNELM).
- LEOPOLD STOKOWSKI.
- PROFESSOR SIR DONALD TOVEY, M.A., D.Mus. (OXON)
(Reid Professor of Music, Edinburgh University).
(Hon. Fellow of Balliol College, Oxford).
- SIR JOHN B. McEWEN, M.A., HON. D.Mus. (OXON), F.R.A.M.
- THE DUCHESS OF ATHOLL, D.B.E., D.C.L.
- ALBERT COATES.
- *DANIEL PRICE.
- PROFESSOR SIR GRANVILLE BANTOCK, M.A., D.Mus. (EDIN).
- COLONEL RAYMOND FFENNELL.
- SIR WALTER GALPIN ALCOCK, M.V.O., D.Mus. (DUNELM).
- SIR ARNOLD BAX, HON. D.Mus. (OXON).

- *HERBERT FRYER.
 *IVOR JAMES.
 *H. ARNOLD SMITH, D.Mus. (Oxon).
 *PROFESSOR C. H. KITSON, M.A., D.Mus. (Oxon).
 *HENRY G. LEY, M.A., D.Mus. (Oxon).
 *BASIL C. ALLCHIN, M.A. (Oxon), F.R.C.O.
 TOBIAS MATTHAY.
 THE RIGHT HON. LORD BLANESBURGH, G.B.E.
 SIR THOMAS BEECHAM, BART. (*Hon. Fellow of Wadham College, Oxford*).
 SIR GEORGE DYSON, M.A., D.Mus. (Oxon).
 MALCOLM SARGENT, D.Mus. (DUNELM).
 HAROLD DAVIES, D.Mus. (*Elder Professor, University of Adelaide*).
 BERNARD HEINZE (*Professor of Music, University of Melbourne*).
 ARUNDEL ORCHARD, O.B.E., D.Mus. (DUNELM)
 (*Professor of Music, University of Tasmania*).
 SIR ERNEST MACMILLAN, D.Mus. (Oxon)
 (*Principal, Toronto Conservatoire*).
 PROFESSOR WILLIAM GILLIES WHITTAKER, M.A., D.Mus., F.R.C.O.,
 HON. R.A.M.
 (*Principal, Scottish National Academy*).
 PROFESSOR ARCHIBALD DAVISON, PH.D., D.Mus. (Oxon)
 (*Professor of Music, Harvard University*).
 THE LADY CYNTHIA COLVILLE, D.C.V.O.
 M. JEAN SIBELIUS.
 PROFESSOR EDWARD J. DENT, M.A., D.Mus. (Oxon)
 (*Fellow of St. John's College, Cambridge*).
 THE RIGHT HON. REGINALD MCKENNA.
 CHARLES MORLEY.
 DR. RICHARD STRAUSS.
 EDGAR BAINTON, D.Mus. (DUNELM).
 ERNEST WALKER, M.A., D.Mus. (Oxon)
 (*Hon. Fellow of Balliol College, Oxford*).
 THE HON. ROBERT H. LYTTTELTON.
 JOHN ST. OSWALD DYKES.
 ROBERT JAFFREY FORBES (*Principal, Royal Manchester College of Music*).
 DOUGLAS CLARKE, M.A., Mus.B. (CANTAB)
 (*Professor of Music, McGill University*).
 STANLEY MARCHANT, C.V.O., F.S.A., D.Mus. (Oxon), F.R.A.M.,
 F.R.C.O.
 (*Professor of Music, University of London*).
 (*Principal of the Royal Academy of Music*).
 ARTURO TOSCANINI.
 WILLIAM WALTON.
 PAU CASALS.
 MAJOR THE HON. J. J. ASTOR.
 MAURICE SONS.
 *REGINALD JACQUES, M.A., D.Mus. CANTUAR, B.Mus. (Oxon)
 (*Music Adviser, London County Council*).
 *CLIVE CAREY, B.A., Mus.B. (CANTAB).
 *R. O. MORRIS, B.A., D.Mus. (Oxon).
 *FRANK MERRICK, Hon. R.C.M.
 SIR ROBERT MAYER
 *ARTHUR ALEXANDER, A.R.A.M.
 *W. H. REED, M.V.O., D.Mus. (CANTUAR), F.R.A.M.
 *H. V. ANSON, M.A., Mus.B. (CANTAB).

• Members of the Board of Professors.

DECEASED FELLOWS

WALTER PARRATT.	FREDERICK DELIUS.
J. FREDERICK BRIDGE.	WILLIAM E. WHITEHOUSE.
C. VILLIERS STANFORD.	GEORGE A. MACMILLAN.
GUSTAVE GARCIA.	HARRY PLUNKET GREENE.
CHARLES WOOD.	HAROLD SAMUEL.
HERBERT FRANCIS SHARPE.	WALTER WILLSON COBBETT.
GEORGE DONALDSON.	HENRY HADOW.
WILLIAM H. LESLIE.	ARTHUR SOMERVELL.
ALEXANDER CAMPBELL MACKENZIE	CYRIL ROTHAM
W. BARCLAY SQUIRE.	MARMADUKE BARTON
ALBERT VISETTI.	LONDON RONALD
LIONEL BENSON.	ARTHUR F. HILL
FREDERIC CLIFFE.	FRANK BRIDGE
EDWARD ELGAR.	HAMILTON HARTY
GUSTAV HOLST.	WALFORD DAVIES

HONORARY MEMBERS (HON. R.C.M.) AND HONORARY ASSOCIATES (HON. A.R.C.M.)

These Diplomas (Hon. R.C.M. and Hon. A.R.C.M.) are granted by the Council for distinction in Music and services to the College.

The Honorary Membership is given to those who have not studied at the College, and the Honorary Associateship is given to past or present members of the College.

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Half Term begins	Monday, 16th June
Term ends	Saturday, 26th July

CHRISTMAS TERM, 1941

Grading Examination	...	Monday, 22nd September
Term begins	...	Monday, 22nd September
Half Term begins	...	Monday, 3rd November
Term ends	...	Saturday, 13th December

EASTER TERM, 1942

Grading Examination	...	Monday, 12th January
Term begins	...	Monday, 12th January
Half Term begins	...	Monday, 23rd February
Term ends	...	Saturday, 4th April